



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

the Mexican products. It is also highly probable that the relief border tiles showing cherubs' heads are of the same age, as there seems to be no evidence that these were inserted at a later date.

At Churubusco the monastery church of Santa Maria de los Angeles (completed in 1678), in Spanish renaissance style, is still resplendent in its brilliant dress of tile. Particularly interesting are some panel designs in the dado of the choir, representing in colors lemon trees laden with fruit, and other trees, interspersed with tile paintings of Chinese vases on stands. The chapel of San Antonio Abad adjoining the church is covered with brightly colored tile-work from the bases to the top of the dome. The kneeling effigies of Don Diego del Castillo and his wife, Doña Helena de la Cruz, the patron and patroness of the church and monastery, carved in wood, are still to be seen in niches in the wall.

Numerous other churches in Mexico are richly adorned with old Puebla tile designs, including a church at Tepozotlán, near Cuernavaca, but probably the most remarkable example of elaborate tile-work in Mexico is that of the church of San Francisco Acatepec, situated far from any settlement, about five kilometers from Cholula, on the old royal road which runs from Puebla to Atlixco. The façade, tower and belfry of this structure are completely covered with mosaic designs in richly colored enameled tiles (illustration 2). The large curved tiles which surround the pillars are especially noteworthy.

E. A. B.



## HISTORIC COSTUMES

An important accession to the collection now on exhibition in the West Arcade assigned to textiles is the recent gift by Mrs. Mary Griffith, widow of the late Robert Eglesfeld Griffith, of a coat and two waistcoats worn by Robert R. Livingston, third "Lord of the Manor" in New York State. The coat, cut in the style worn about 1790, is of crushed strawberry ribbed silk with all-over brocaded small roses, white and green. One of the waistcoats is of light blue satin diagonally quilted in chain-stitch gold thread, and trimmed at the pockets and around the edges with silver spangles and fine chain-stitch embroidery. The second waistcoat is of white silk embroidered in small, colored flowers. These garments are in an excellent state of preservation. They were inherited by Mr. Robert Eglesfeld Griffith, who was the great-great-grandson of Robert R. Livingston. The latter came of a distinguished American family, and was lineally descended from the fifth Lord Livingston, known in history as the guardian of Mary Queen of Scots. Three generations later, in 1693, the great-grandson of the fifth lord came over to America and settled in New York State at Albany, receiving a great tract of land which he erected into a manor and lordship bearing his name. He died in 1725. His grandson, Philip, was a member of the Continental Congress, and was one of those who signed the Declaration of Independence.

Robert R. Livingston, the owner of the garments now exhibited at the Pennsylvania Museum, was the great-grandson of the first Robert and was

born in New York City on November 27, 1746. He was graduated at King's College, now Columbia University, in 1765, and studied for the bar, to which he was admitted. In 1775 he was a member of Congress, and was appointed one of the Committee of five entrusted with the drawing up of the Declaration of Independence. He was in 1777 appointed *Chancellor* under the

new constitution of New York State, a dignity which he retained until 1801. He it was who represented the United States as Minister Plenipotentiary to France and negotiated the cession of Louisiana. He was a man of broad interests. He helped Fulton with his experiments with regard to steam navigation, and also was a prime mover in the introduction of the use of sulphate of lime in agriculture as a dressing. This proved of infinite value to the country. He likewise must be given credit for the introduction of the merino sheep into the United States.

Along with this important gift, the Museum is also indebted to Mrs. Griffith for that of a full suit of clothes that once formed a part of the wardrobe of Captain John Patterson, an officer in the British Army, who married the daughter of Robert R. Livingston above mentioned, and afterwards was Collector of the Port of Philadelphia. This, likewise, was inherited by the late Robert Eglesfeld Griffith, his great grandson.

This suit consists of a coat and knee breeches and long-waisted waistcoat of the style worn about 1770. The material of the coat and knee breeches is buff uncut velvet, with a small satin line running through it and strewn with a small brocaded pattern or dot in red, green and



EMBROIDERED TRAIN OF GREEN SATIN  
Worn by Mrs. Robert Morris

black. The long waistcoat is of pale olive green ribbed silk, richly embroidered with red and blue flowers, forming a deep border and outlined in gold thread. These garments form a valuable addition to a small but extremely interesting series of historic relics in the Museum, where are already exhibited a white camel's hair shawl with palm border, once the property of Empress Josephine; a fine embroidered handkerchief, the four corners of which are embroidered with the full name and crown of Empress Marie Louise; and especially a superbly embroidered train and waist of green satin, with slippers to match, worn by Mrs. Robert Morris and presented to the Museum some time ago by her granddaughter, Miss E. Nixon. The historic importance of this beautiful piece of art needlework adds to its value as a museum piece. Robert Morris, who came to this country with his father at the age of thirteen, and began his career in the counting house of Charles Willing, in Philadelphia, was not only one of the most prominent men of the American Revolution, but one of its most picturesque figures. Having entered into partnership with Thomas Willing, the son of his early employer, he had amassed a large fortune when the Colonies grew restless under the yoke of the Mother Country. He resolutely opposed the Stamp Act, and against his own interests signed the Non-importation Agreement with other Philadelphia merchants. Although his judgment was opposed to the declaration of independence by the Colonies and he remained away from Congress on July 4th, when the act was engrossed in August and lay on the table for members to sign, he affixed his name to it "with firm hand and unfaltering heart." He also led the Pennsylvania delegation in signing the Articles of Confederation.

From 1775 to 1778 he was a delegate to the Continental Congress, and he served as Vice-President of the Committee of Safety until its dissolution in 1776. During the War he placed his personal resources and credit at the service of the country, at one time making himself responsible for \$1,400,000, an enormous figure for those days. To him was due the establishment in Philadelphia of the Bank of North America, and until 1784 he acted as Superintendent of Finance. In accepting the office he wrote: "I sacrifice much of my interest, my ease, my domestic enjoyments and internal tranquillity. If I know my own heart, I make these sacrifices with a disinterested view to the service of my country. I am ready to go further; and the United States may command everything I have except my integrity, and the loss of that would effectually disable me from serving them more."

A member of the State Legislature (1786), and United States Senator from 1786 to 1795, he also assisted in framing the Federal Constitution, and it was on his nomination that Washington was elected President. He declined the office of Secretary of the Treasury, offered him by Washington, and upon a request that he suggest a candidate, he proposed the name of Alexander Hamilton.

The service rendered to his country by Robert Morris was second to none. Even Washington, at times, must have been impotent to carry on the war had not Morris supplied the means, often out of his own private hoard. And yet this man, having met with misfortune in land speculation, spent over three

years in a debtor's prison, without receiving any relief, and died at the age of seventy-three, ruined and broken-hearted.

The truly regal gown worn by his wife, evidently in the very height of Robert Morris' days of prosperity, acquires a touch of pathos from the history of the man whose life she shared.

S. Y. S.



## ANTIQUE CHEST

Probably the most interesting article of furniture that has resisted the ravages of time and been preserved for us from mediæval times is the chest. Not only is its beauty a charm, but it usually has the added attractiveness of personal or ecclesiastical association to make it a worthy object of the collector's fancy.



OLD ENGLISH OAK CHEST

Dated 1655

The earliest chests seem to have been of an ecclesiastical nature, used for the storing of the sacred vestments and vessels, and are still most jealously guarded in the parish churches for which they were originally made. These